An Exhibition of Illustrated Books

The jay, drawn and engraved on wood by Thomas Bewick, from *History of British Birds*, 1797, actual size.

February 1977 - March 1977

Thomas Fisher Rare Book Library

University of Toronto

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15th-16th centuries - Case 1

Schedel, Hartmann, 1440-1514. Registrum hujus operis libri cronicarum cū figuris et ijmagībus ab inicio mūdi. Nuremberge, A. Koberger, 1493. [Nuremberg Chronicle]

The Nuremberg Chronicle is considered one of the landmarks in the history of the illustrated book by virtue of the quality and number of its illustrations. Many of the woodblocks, however, were used several times; different cities are represented by the same view. The 15th century reader, it has been argued, would treat the views as guides to finding his way about the text rather than as realistic portrayals of the cities discussed.

Loaned by Hart House, University of Toronto.

Kalendrier des bergers. [Paris, G. Marchand in part for J. Petit, 1499]

This is one of the earliest printed almanacs; the woodcuts represent typical seasonal activities.

Mattioli, Pietro Andrea, 1500-1577. I discorsi di M. Pietro Andrea Matthioli, medico sanese, ne i sei libri della materia medicinale di Pedacio Dioscoride Anazarbeo ... In Vinegia, nella bottega d'Erasmo, appresso V. Valgrisi & B. Costantini, 1557.

Most botanical writing of the 16th and 17th centuries was little more than a commentary on the work of the first century Dioscorides; the woodcut illustrations of the Renaissance editions were, however, taken from nature and were a significant improvement over the copying of traditional designs.

Vesalius, Andreas, 1514-1564. De humani corporis fabrica. Basileae [Ex officina I. Oporini, 1543]

Illustrations by J.S. van Calcar, 1499-1546?

The woodcut illustrations for Vesalius' De fabrica are renowned for their

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scientific accuracy and artistic value; they were used or copied for two centuries after their first appearance. The woodblocks themselves were preserved until the Second World War.

17th century - Case 2

Homer. Homer his Iliads. Translated by John Ogilby. London, T. Roycroft, 1660.

The architectural design of this engraved title page is common to books of the period - the Roman columns representing, perhaps, an entrance into the Classical world.

Ashmole, Elias, 1617-1692. The institution, laws, and ceremonies of the most noble Order of the Garter. London, J. Macock for N. Brooke, 1672.

Illustrations by Wenceslaus Hollar.

Hollar's etchings of historical and topographical subjects have earned him the reputation of "the most faithful portrayer of his time." Ashmole records: (May 24, 1659) "I went to Windsor and took Mr. Hollar with me to take views of the castle."

Hollar, Wenceslaus, 1607-1677. Animalium, ferrarum, & bestiarum, florum, fructuum muscarum, vermiumque. Icones variae, omnes ad vivum delineatae per Wenceslaum Hollar. London, Printed and to be sold by John Overton, 1674.

Hollar's etchings were frequently reworked with engraving tools; the work of the burin is quite noticeable on the leopard's back.

18th century - Cases 3 and 4

Gibbs, James, 1682-1754. A book of architecture; containing designs of buildings and ornaments. London, 1728.

Gibbs' book was intended as a promotional work; by means of these engravings, his designs for buildings and decorations were widely circulated and imitated.

Bosse, Abraham, 1602-1676. De la maniere de graver a l'eau forte et de la gravûre en maniere noire ... Nouv. ed. Paris, C.A. Jombert, 1745.

A technical handbook on the arts of engraving and etching which first appeared a hundred years earlier. This edition was revised and corrected by C.N. Cochin (1715-90), one of the most prolific of the French 18th century engravers.

Piranesi, Giovanni Battista, 1720-1778. Opere varie de architettura prospettive grotteschi, antichità sul gusto degli antichi Romani. Roma, 1750. Vol. 1.

Piranesi was trained as an architect but his archaeological interest led him to spend much of his time recording the buildings and ruins of Rome. Piranesi's etchings were often reworked with the burin to reinforce the lines.

[Saint Non, Jean Claude Richard de] 1727-1791. Voyage pittoresque; ou description des royaumes de Naples et de Sicile. Paris, 1781-86. Vol. 1.

With illustrations by J.H. Fragonard, 1732-1806.

A luxurious example of the topographical book that was soon to be popular in England. Fragonard contributed a few decorations and reproductions of some paintings seen on the tour.

Rousseau, Jean Jacques, 1712-1778. Julie; ou, La nouvelle Héloise. Londres, 1774.

Illustrations by J.M. Moreau, 1741-1814.

"Le dessinateur par excellence des élégances parisiennes et des fêtes royales dans la seconde moitié du XVIIIe siècle", Moreau illustrated works of Voltaire and Molière as well as those of Rousseau.

Chamberlaine, John, 1745-1812. Imitations of original drawings by Hans Holbein, in the collection of His Majesty, for the portraits of illustrious persons of the court of Henry VIII. London, Printed by W. Bulmer and Co., 1792[-1800] Vol. 1.

Illustrations by Francesco Bartolozzi, 1727-1815.

The stipple (dotted) manner of engraving was particularly suited for the repro-

duction of drawings; Bartolozzi, one of the technique's most able practitioners, was appointed as Engraver to George III in 1764.

Loaned by the Art Gallery of Ontario.

19th Century - Cases 5, 6 and 7

Bewick, Thomas, 1753-1828. History of British birds. The figures engraved on wood by T. Bewick. Newcastle, Printed by S. Hodgson, for Beilby & Bewick, sold by them, and G.G. and J. Robinson, 1797-1804. Vol. 1.

Bewick is acknowledged to be the first to fully exploit the technique of wood engraving. The rapid development of the technique can be attributed to economic rather than artistic forces - the block could be printed at the same time as the letterpress, enabling publishers to meet the enormous demand for illustrated material in the 19th century.

Rousseau, Jean Jacques, 1712-1778. La botanique de J.J. Rousseau, ornée de soixante-cinq planches, d'après les peintures de P.J. Redouté. Paris, Delachaussée [etc.] 1805.

Illustrations by P.J. Redouté, 1759-1840.

Redouté's paintings were reproduced with the assistance of the patronage of Marie Antoinette before the Revolution and with that of the Empress Josephine after it. The plates are coloured engravings, tinted by hand.

[Papworth, John Buonarotti] 1775-1827. Poetical sketches of Scarborough; illustrated by 21 engravings of humorous subjects, coloured from original designs, made upon the spot by J. Green, and etched by T. Rowlandson. The 2d ed. London, Printed for R. Ackermann by J. Diggens, 1813.

Illustrations by Thomas Rowlandson, 1756-1827.

Rowlandson was one of many illustrators who produced designs for Rudolph Ackermann and his Repository of the Arts in London. Rowlandson usually coloured a proof copy of one of his etchings and Ackermann's employees added the aquatinting and hand colouring.

Pyne, William Henry, 1769-1843. History of the royal residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore. London, A. Dry, 1819. Vol. 1.

A lavish example of the topographical books with coloured aquatints that were published for the libraries of the well-to-do. The colouring was finished by hand although some copies of this particular work were issued uncoloured. This copy is, appropriately, a presentation copy to the University of Toronto from Queen Victoria.

Milton, John, 1608-1674. Paradise lost. With illustrations designed and engraved by John Martin. London, S. Prowett, 1827.

Illustrations by John Martin, 1789-1854.

The wildly imaginative and grandiose style that characterizes Martin's paintings is equally evident in his mezzotint illustrations for Paradise lost; Martin was referred to as a "poets' painter" by a French critic who saw his work at the Salon of 1834.

Gavarni, Guillaume Sulpice Chevallier, known as, 1804-1866. [Collection de gravures par Gavarni, Vernier, et autres. Paris, 1832?-61?] (Detached from Le Charivari and L'Entr'acte)

Gavarni, along with Daumier, used lithography to great effect in satirizing French society.

Rogers, Samuel, 1763-1855. Poems. London, T. Cadell and E. Moxon, 1834.

Illustrations by J.M.W. Turner, 1775-1851.

Turner preferred to have his designs reproduced by steel plates - the finer lines possible on the steel giving a more brilliant effect.

[Knight, Charles] 1791-1873. Old England; a pictorial museum of regal, ecclesiastical, baronial, municipal, and popular antiquities. London, C. Knight, 1845.

Knight's intention was to produce colour plates economically but his process, requiring successive wood blocks (one for each colour) to be brought into

contact with the stationary sheet, was too complicated to be financially successful.

Humphreys, Henry Noel, 1810-1879. The illuminated books of the Middle Ages ... Illustrated by a series of examples, of the size of the originals, selected from the most beautiful Mss. of the various periods, executed on stone and printed in colours by Owen Jones. London, Longman, Brown, Green, and Longmans, 1849.

Evangeliorum quattuor Codex Lindisfarnensis. Oltun Helvetiae, Urs Graf, 1956-60. Vol. 1.

Jones's method of printing in colour - chromolithography - was ultimately more successful than Knight's. One stone was required for each colour and each colour was allowed to dry before the next was printed. The colour reproduction can be compared to a modern facsimile of the same leaf of the Codex Lindisfarnensis.

Jerrold, Blanchard, 1826-1884. London. A pilgrimage. London, Grant & Co., 1872.

Illustrations by Gustave Doré, 1822-1883.

Doré's illustrations were circulated widely in the illustrated periodicals of the day. His wood engravings of the poorer sections of London were seen by Van Gogh.

Morris, William, 1834-1896. Love is enough; or, the freeing of Pharamond, a morality. [Hammersmith, Kelmscott Press, 1897]

Illustrations by Sir E.C. Burne-Jones, 1833-1898.

Morris, the founder of the Kelmscott Press, looked back to the early days of the printed book for inspiration. He considered the double page spread as the unit of design; here, his woodcut borders surround the designs of Burne-Jones. The American typographer Bruce Rogers described Morris' Kelmscott books as "curiosities of book-making" rather than real books.

20th century - Case 8

Crane, Walter, 1845-1915. The baby's bouquêt; a fresh bunch of old rhymes and tunes arranged and decorated by Walter Crane. Cut and printed in colours by Edmund Evans. The tunes collected and arranged by L.C. [i.e. Lucy Crane] ... London and New York, F. Warne & Co. [190-?]

Crane was one of a number of illustrators of childrens' books, including Kate Greenaway and Ralph Caldecott, whose designs were engraved on wood and printed in colours by Evans. The appearance of Evan's name on the title page attests to the importance of the printer in the production of these illustrations.

Jarry, Alfred, 1873-1907. Ubu roi. Paris, Tériade, 1966.

Illustrations by Joan Miró, 1893-

The livre d'artiste is a 20th century French phenomenon. The illustrations are conceived as original artists' prints; the artist uses an autographic technique such as lithography, as in this case, and closely supervises the printing.

Loaned by the Metropolitan Toronto Central Library.

Vergilius Maro, Publius. Eclogae, recognoverunt Thomas Achelis et Alfred Koerte, ornaverunt A. Maillol et E. Gill. Vimariae, Cranach Presse, 1926.

Illustrations by A.J.B. Maillol, 1861-1944; cut by Eric Gill.

This example of the livre d'artiste was printed at the private press of Count Kesslar in Germany. Maillol's involvement extended to the making of the paper, although Gill's unique skill was used for the cutting of the blocks.

Hémon, Louis, 1880-1913. Maria Chapdelaine. Toronto, Macmillan, 1938.

Illustrations by Thoreau Macdonald, 1901-

Thoreau Macdonald, the Canadian illustrator and designer has written that "the designs for Maria Chapdelaine do not attempt to show dramatic movement in the story. When illustrating a book as fine as this the designer had better merely accompany the text as harmoniously and unobstrusively as he can ..."

Ian Crellin